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CHROMATIC HARMONY.

By PROFESSOR EBENEZER PROUT, Mus.D.

A Paper read at the Conference of the Incorporated
Society of Musicians, Dublin, December 30, 1902.

(Concluded from page 24.)

It has been necessary thus far to be very technical in dealing with this important subject; I now proceed to speak of chromatic chords from what will probably be to many of you a more interesting point of view—the historical. I have already incidentally said that there can be no doubt that the composers who first introduced these chords regarded them in most cases as either uncompleted or momentary modulations. Even if I had had time—which I frankly confess I have not—to trace fully the history of the introduction of each chromatic chord, it would be quite impossible to deal with the question within the limits of this paper. But I hope to be able to give you some examples of the employment of the more important of them, in approximately chronological order, by the great composers of the seventeenth, eighteenth, and nineteenth centuries.

As might be expected, chromatic harmony of the kind which I have been describing is but seldom met with in music of the seventeenth century, with the exception of passages founded upon the chromatic scale. These are not uncommon even at that early date. I give you an example from the anthem "Lord, let me know mine end," by Matthew Lock, who died in 1677, eight years before the births of Bach and Handel.

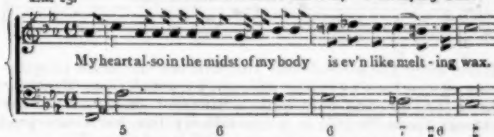
EX. 12. MATTHEW LOCK: Anthem, "Lord, let me know mine end."



It is interesting to notice that the descending chromatic scale is the same used by Purcell in the song, "When I am laid in earth," in "Dido and Æneas," by Handel in the chorus "How long, O Lord," in "Susanna," and by Bach in the "Crucifixus" of his great Mass in B minor. I have found several other instances of it in early compositions, sometimes in the bass, at others in the upper part.

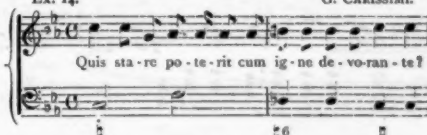
One of the earliest chromatic chords introduced by the composers of the seventeenth century was the chord of the augmented sixth. It seems at least highly probable that in the first instance this was merely a chromatic alteration of the first inversion of the subdominant chord. To my mind this is clearly shown by the following passage from the fine anthem, "O Lord, my God," by Pelham Humphreys (1647-1674).

EX. 13. PELHAM HUMPHREYS: Anthem, "O Lord, my God."



where one expects the \flat rather than the \sharp in the cadence. A similar instance is seen in a trio by Carissimi, quoted in Hullah's "Transition Period of Musical History." Carissimi, I may mention in passing, died in the same year as Humphreys.

EX. 14. G. CARISSIMI.



Did time permit. I could cite many more examples of the use of this chord; but I must pass on to another, which came into early use—the so-called "Neapolitan sixth." This, as most of you know, is a chord of the minor sixth on the subdominant. Like the augmented sixth, it was probably at first a chromatic alteration of the supertonic chord of the minor key; for its employment in a major key appears to be comparatively recent; at all events, I have found no instance in older music. One of the earliest examples of its use that I have seen is in an air, "Lasciami piangere," by Alessandro Scarlatti (1659-1725).

With Mozart chromatic harmony is far more common than with Haydn. I need only remind those among you who are violinists of the introduction to the string quartet in c, dedicated to Haydn—a passage which at the time of its appearance was severely criticized and condemned for its harmonic boldness, but which to us, accustomed to the harmonies of Wagner, appears simply beautiful, and by no means extravagant. Or think of the final scene of "Don Giovanni," and the chromatic harmonies which accompany the words of the Commendatore. I can only now quote one short passage, as an extremely fine example of an enharmonic modulation by means of the chord of the diminished seventh; it is the setting of the "Oro supplex et acclinis" in the "Requiem." I give the harmonic outline only.

Ex. 19. MOZART: *Requiem*.

With Beethoven chromatic harmony is even more frequently found than with Mozart. I would willingly, did time permit, give many magnificent examples of the novel employment of chromatic chords by the great master who in many respects has never since been surpassed; but I must hasten on. Those of you who are interested in the subject, will find a large number of quotations of chromatic harmony by Beethoven in Macfarren's "Six Lectures on Harmony." I must content myself with one short extract, showing an enharmonic modulation of a different kind from that which we have just been looking at in Mozart's "Requiem." It is the opening of the "Sanctus" of the Mass in c.

Ex. 20. BEETHOVEN: *Mass in C*.

In this striking passage the modulation is made by taking the chord in the third bar as the dominant seventh in b minor (with $\sharp f$, Δ , and $\sharp c$ sharps); these three notes are enharmonically changed, and the chord becomes an augmented sixth in b flat minor. The return to Δ is made in the following bar by taking the chord of $\sharp f$ as the dominant of b flat minor, and quitting it as the submediant chord of A minor. I doubt whether, even in Bach, there is a finer or bolder modulation to be found.

Before speaking of more modern composers, I must say a word in passing about one with whom the frequent use of chromatic harmony becomes almost a mannerism; I refer to Louis Spohr. The peculiar luscious, almost sickly sweetness of much of Spohr's harmony arises, I think, chiefly from his extreme partiality for chords of the

diminished seventh; partly also from his free employment of tonic discords. As a very characteristic example I quote the close of the first chorus in his "Calvary":—

Ex. 21. SPOHR: *Calvary*.

In the first five bars of this extract you will find no fewer than nine chords of the diminished seventh. I could give you many similar passages from his works.

Passing over Schubert and Mendelssohn with the remark that, while both used chromatic harmony judiciously and effectively, there is no special feature in their treatment of it on which it is needful to dwell, I come to Robert Schumann, a composer of daring originality. It is, I think, August Reissmann who speaks of Schumann as "the apostle of dissonance"; and certainly in none of his predecessors do we find so large a proportion of discords as with him. I will give you two illustrations of his treatment of the chromatic element, both of which are taken from the same piece—No. 2 of the "Kreisleriana," Op. 16. The first is the final close:—

Ex. 22. R. SCHUMANN: *Kreisleriana*, Op. 16, No. 2. *Adagio*.

In the second, third, and fourth bars of this passage are three consecutive chromatic chords—a derivative of a dominant eleventh with the minor ninth, a second inversion of a German sixth, disguised by false notation, and a supertonic seventh resolved on a dominant discord. My other quotation from the same piece illustrates a point on which I have not yet touched.

Ex. 23.

Here is a very fine example of the treatment of "passing chords"—that is, chords formed by combination of aux-

iliary or passing notes, which produce harmony that either would be otherwise unallowable, or if employed, would have a different progression. In the first and second bars we see diatonic, and in the third and fourth chromatic passing chords. I shall say a few words more about such chords directly.

Of all the composers of the last half century, Wagner is the one who has exerted the greatest influence on the present generation of musicians. Though his reforms in connection with the music-drama have attracted most attention, he is not less remarkable as a harmonist and contrapuntist. In his chromatic writing I am inclined to consider him superior to everybody except Bach, and perhaps even equal to him. In all Wagner's later works the chromatic style comes into prominence, but most of all in "Tristan und Isolde." For my example I quote a short passage from the great duet in the second act of this work, as a marvellous instance of the way in which the composer carried out his own rule, "Never go away from your key as long as you can say what you have to say in the key." In the eight bars I quote there is no modulation; all the accidentals show either chromatic chords or chromatic auxiliary or passing notes. As the original key of the passage is a flat, I have, for the sake of those who have not much practised analysis, transposed it to G natural, that the harmony may be easier to follow.



In speaking just now of passing chords, I said that passing and auxiliary notes could make combinations which otherwise would be inadmissible. Occasionally in modern music, we meet with chromatic harmony which is capable of no other analysis. As a somewhat extreme illustration of this, I give as my last example a passage from the Prelude to Gounod's "Redemption."



Here there can be no feeling of tonality, and therefore no true chromatic chords, in the sense in which I have been speaking of them this morning; the whole passage is founded on the chromatic scale, taken in four parts by contrary motion. The passage is intended, the composer tells us, to represent Chaos; but if we compare it with Haydn's treatment of the same subject, we shall, I think, have a good idea of the difference between talent and genius. Haydn's music is beautiful; Gounod's is, to my mind at least, horribly ugly; and I fail to understand how a musician capable of composing the lovely melodies of "Faust" could have penned anything so cacophonous as the passage I have just played.

In concluding this paper let me say that nobody can be more conscious than I am of its shortcomings. The subject that I have endeavoured to treat is so large that to deal with it fully would require not a paper but a volume. Many points have been cursorily dealt with, others have not been touched on at all. With regard to the theoretical explanations given, I simply offer them to you, to accept or reject as you may prefer. Truth—at all events as regards harmony—is many-sided; and if any man tells me that my views are entirely erroneous, I have no quarrel with him on that account; he has as much right to his opinions as I have to mine. My only object in propounding the system which I use myself has been, as I said in commencing, to let you know what I had found useful, in the hope that it might prove equally useful to some of you. And it is solely for this reason that I have offered it to you, I fear at rather great length, this morning.

THE OXFORD HISTORY OF MUSIC.

VOL. IV.—THE AGE OF BACH AND HANDEL.—By
J. A. FULLER-MAITLAND.*

MR. FULLER-MAITLAND has had a hard task to follow in the steps of Sir Hubert Parry. The enormous mass of material to be sifted by the historian of the seventeenth century was at least unified to some extent by the one pervading principle of the Renaissance; but, by the time we come to Bach and Handel, music had split up again into a number of diverse channels, leading sometimes into unexpected places, and it is a matter of great difficulty to keep an impartial eye on the whole, and to see the relative importance of the different influences on the general history of the art.

The volume before us hardly fills its proper place in the Oxford History, though, to use Mr. Fuller-Maitland's own phrase, it "has the qualities of its defects." It is a very interesting and agreeable book, and as an independent work we should have hailed it with delight; but as one of this series, it fails to satisfy. It partakes too much of the character of a popular handbook. Sir Hubert Parry's volume was absorbingly interesting, because the author was absorbed in his subject, and had no time or space to think of amusing his readers. His history had to be written, and the result was that there was not a dull page in the book, not a sentence that could have been spared. But Mr. Fuller-Maitland seems to be afraid that his readers will find Bach and Handel dry, and he is perpetually going out of his way to divert us with anything that comes to hand. The result is that valuable space is wasted; we come to the end of Bach and Handel, and find that much that might have been interesting has been left out, while there is a painful sense of crowding when we come to the minor lights of the period. Was it necessary, for instance, to tell us the story of Mattheson, Handel, and Fräulein Buxtehude? And even if it was, was it necessary to tell it twice over (pp. 110, 202)?

The chapters on Bach's sacred music are good, but they do not contain as much as they might have done, and there are some rather misleading statements. To begin with the

* Oxford: at the Clarendon Press. London: Frowde. 15s.

the Italian influences on him are not traced." But Mr. Fuller-Maitland seems to have a grudge against Italian opera, merely because it is not German or even English. He speaks contemptuously of "opera in a foreign language," apparently forgetting that Italian opera flourished principally in Italy itself. One is tempted to suspect (and other passages in the book confirm the suspicion) that the author is merely making the faults of Handelian opera an excuse for a vigorous onslaught on the conditions of opera in London to-day.

It is pleasant to turn from these petty quarrels to the chapter on the orchestra, which is full of sound learning, though there are some notable omissions. The Handel orchestra of 1784 might well have made room for the list, if not the actual ground-plan, of Hasse's Dresden orchestra—eight first violins, seven seconds, four violas, three violoncellos, three double basses, two flutes, five oboes, five bassoons, two horns, two harpsichords, and trumpets and drums as required. Mention might also have been made of the interesting orchestral schemes of A. Scarlatti in his series of operas written for Rome between 1717 and 1723, in which we find complete *ensembles* for wind alone, and, among other combinations, an arrangement of two string orchestras, one large, one small, "*concerto di oboe*" (i.e. two oboes and bassoon), with a pair of horns ("*Telemaco*," 1717). Even better are the chapters which deal with the harpsichord and harpsichord music. The author is in the fullest sympathy with his subject, and we can pay him no better compliment than to say that his account of the instrument is as admirable as his performance upon it. His fantastic comparison of Couperin's "*Passecaille-Rondeau*" to a Dance of Death is a stroke of genius worthy of E. T. A. Hoffmann.

The musical literature of the period is another subject which evidently has attractions for the author: it is curious that he should have omitted (except for a passing allusion) Kuhnau's "*Der Musicalische Quacksalber*." Though its humour is often rather ponderous, it would have supplied some interesting lights on "*The State of Music in Germany*." But the chapter which bears this title is so full of interesting matter that we ought not to grumble at small omissions; Mattheson, indeed, will tolerate no rival. The chapter on French music contains a great deal of information that is new to most readers and of considerable importance. It is a pity that there are no illustrations to help us properly to appreciate the work of the opera composers who came between Lully and Rameau.

A few small misprints, etc., might be corrected in a second edition: (page 47) Venice was *not* under the dominion of Austria; (page 114) the mechanism of the clavichord is not very clearly explained; (page 123) three violin parts are fairly common in French music, but rare in Italian; (page 152) for *corrento* read *corrente*; (page 153, four lines from bottom) for "*fugue*" read "*suite*"; (page 193) the "*zufolo*" is more probably a flageolet than an oboe; (page 233) Semele and Hercules have already been discussed under "*Oratorio*"; (page 280) for "*Tordinoni*" read "*Tordinona*"; (page 282) for "*Mosè*" read "*Moise*"; for "*San Apollinare*" read "*Sant' Apollinare*"; (page 283) "*Egiziello*" should be explained to be an error for "*Gizziello*"; (page 298) white quavers are not confined to Couperin and Berniers, but occur fairly often in Italian music about 1650.

EDWARD J. DENT.

OPERA AND CONCERTS IN PARIS.

On January 20th the energetic manager of the Opéra Comique once more presented the Parisian public with a new opera. Let us say at once that "*Titania*," *drame musical en trois actes*, libretto by Louis Gallet and André Corneva, music by Georges Hüe, marks another genuine success of one of those young French composers who, although progressive, do not repudiate their national characteristics of sentiment and grace. M. Carré, in patronising with eclectic spirit every new musical demonstration, deserves well of French art and artists. He leaves appreciation to public opinion, which is generally more impartial than professional criticism, and thus brings about the revelation of new talent.

The plot of this charming new opera is built upon the old Scandinavian legend of the beautiful Titania and her master Oberon, king of the elfs. Certainly the authors of the libretto have not made the best of it, as Shakespeare and especially Wieland did, but they have invented an episode relating to the supernatural beauty and attraction of Titania, and to her caprices, undoubtedly more mystically seductive in its simplicity than the treatment of the fay in the libretto of Weber's "*Oberon*," written by J. R. Planché.

In the first act the peasant-poet Yann complains of being born a single mortal, and evokes the celestial divinities, when suddenly a charming country-girl, Hermine, companion of his childhood, appears. She swears eternal love, and explains how happy they would be if married. But Yann, always dreaming of celestial ideals, says he cannot and will not love a mortal being. The unhappy girl, highly disappointed, goes dolefully away, and as night is advancing Yann lays himself down at the foot of an enchanted oak. A mysterious light joins its magical brightness to the light of the moon, mysterious sounds proceed from the surrounding forest, whilst the troubled spirit of Yann wanders through transcendental regions. Suddenly Titania stands bewitchingly before him. Yann recognizes the queen of beauty, youth, and poetry, and, rapt in wonder, stares at her. Titania reminds him of his aspirations after ideal love and eternal happiness. She would love him; but not on earth, where she would lose her divine nature. He must follow her to the mystic spheres. Yann consents; a sort of Pegasus appears, and both fly on horseback through the clouds.

The second act opens on the celestial dwelling of Oberon, who, surrounded by dancing and singing genii and fays, after a short time falls asleep, and everybody departs. But his son Robin arrives, awakes him, and abruptly relates how Titania betrays him once more—how she has bewitched another young poet, bringing him home with her. Oberon, indifferent at first, becomes furious, decides severely to punish Yann, but will spare Titania. Father and son then leave the stage under the pretext of going apart to consider the matter, but in fact to give the opportunity to Yann and Titania to confine themselves to a realistic declaration of rapturous love. Titania foreseeing the approach of Oberon, suddenly breaks up the tender *tête-à-tête*, and putting Yann to sleep she conceals him under a dense cloud. Oberon arrives. He is in bad humour, and addressing the severest reproaches to Titania orders her to dismiss her lover immediately. Titania refuses, and Oberon, through his magic power, sends Yann, still asleep, back to the forest.

The first tableau of the third act represents Yann stretched under the magic tree as in the first act. But the scenery has changed its aspect, big flakes of snow falling down and covering the earth. Hermine, bending herself over Yann's body, anxiously inquires if he is still alive. But Yann awakes, calling Titania in vain, and in despair exclaims: "*Alas! It was a dream! I wish to die if I cannot attain my ideal!*" Hermine tries to comfort him, and declares she is ready to die with him. A last vision brings Titania back, addressing Yann in sweetest tones of voluptuous love; when Oberon comes forward and, losing patience, lets loose the elements, and kills Yann. Hermine joins him in death.

That is the subject of "*Titania*," an agreeable legend in

three acts and three tableaux, a mixture of real and fantastic action. M. Georges Hüe has indeed made the best of it. There are three different elements in his score—the picturesque-descriptive, which is constantly dominating; the elegiac, well presented; and the lyrico-dramatic, in which M. Hüe is least happy. It is only a pity that the composer, like many of his contemporaries, troubled by modern musical tendency, strives to avoid giving a clear and definite outline of the different numbers, expressly neglecting form, voluntarily wandering by means of vague and often disagreeable modulations, and obstinately avoiding the exquisite sensation of two or more voices singing at the same time. It seems sometimes as if the composer were afraid to abandon himself freely to his natural inspiration. And yet in Saint-Saëns's operas he possesses excellent models. Whenever M. Hüe speaks naturally, as he does in the introduction of the first act, he shows that if less preoccupied with modern revolutionary ideas he could do much more than he has done in the "Roi de Paris," and "Titania." The first scene of Yann, the duet between Hermine and himself, the prelude of the second act, the ballet music following it (so charmingly illustrated by Mlle. Charles's dance), the invisible chorus of the third act, the duet between Titania and Yann, and the whole of the last scene offer remarkable proofs of real talent. The style of M. Hüe's writing gives evidence that Weber, Berlioz, and even Wagner are his prototypes, but for all that he is not at all a plagiarist, his music bearing a personal stamp. The execution was excellent—Mme. Jeanne Raunay (Titania), M. Maréchal (Yann), and Mme. Carré (Hermine) are more or less perfect in their rôles. Mlles. Allard and Delvoye and Mme. de Craponne completed a very good ensemble. The orchestra, under M. Luigini, was at the customary height, and the *mise-en-scène* splendid.

The "Passion selon Saint Jean" of J. S. Bach has waited patiently until to-day to be presented to the Parisian public. At last, on Sunday, January 18th, it was performed at the Conservatoire Concert, and was received with such enthusiasm as to force the directors to repeat it in a supplementary concert on the following Sunday. Certainly, in consideration of the great difficulty in presenting such a grandiose and complicated work for the first time, we may be indulgent in regard to the ensemble. But the soloists could have been better. It is true that French singers of both sexes, according to their national temperament, generally lack the unction and pathetic feeling required by sacred music, inclining more to dramatization of it, but the directors of the concerts could have found in Paris better singers than Mmes. Mastio and Marty, to whom their companions, MM. Laffitte, Daraux, and Boussagol were much superior in every respect. Of course there is no comparison to be made between the execution of the immortal work as performed in Paris and at Brussels. There M. Gevaert, the celebrated musical *savant*, director of the Conservatoire, gave it twice in the most perfect and refined way, not sparing the numberless rehearsals indispensable for the perfect execution of such a difficult work.

The following concert of the Conservatoire on February 1st was of more than usual interest. It was the very first time that an instrumental work of Massenet was to be produced—namely, a concerto for piano and orchestra, expressly composed for M. Diémer, the distinguished French pianist. Massenet has never written a symphony nor any chamber work, therefore the expectation of the public was very great.

The actual concerto presents nothing classic in style and form, and it would be better entitled a "fantaisie" in three parts. The first movement, of clever musical structure, contains many light and elegant ideas contrapuntally worked out. A phrase with an insistent rhythmical accent runs throughout the second movement. The last part, the most brilliant of the three, is built upon some Slavonic national airs. The instrumental part of the whole work is exquisite and full of harmonious grace, of which Massenet is a master.

M. Diémer's execution of the Concerto was absolutely wonderful. I do not hesitate to declare that very few

modern pianists could overcome with more artistic facility the terrible technical difficulties of this work as did M. Diémer. In addition, the softness of his touch, even in the *fortissimo* passages, although producing the greatest sonority, never makes you hear the woody resonance of the keyboard. It is also in consequence of this eminent speciality that he can give the greatest expression to *cantabile* passages. Not necessary to say that the new work of Massenet, as well as the execution of it by M. Diémer, elicited a never-ending enthusiasm. Previous to the public performance of Massenet's concerto, I had the pleasure of hearing it executed with piano accompaniment at M. and Mme Diémer's *soirée musicale* on January 16th. Of course, the effect produced on the occasion by Massenet's new composition, although very impressive, was not so grandiose as when heard with the orchestra at the Conservatoire. The programme of the said *soirée* was completed by a contribution of some select French romances of Massenet, sung by a charming Italian *tenorino*, Signor Pontecorvo, and a distinguished amateur, the Countess de Maupeou, accompanied by the great composer himself.

The Fourth Symphony in *B* flat of Beethoven, perfectly performed, a motet by Rameau ("Quam dilecta tabernacula"), and a well-sung chorus of Tannequin* ("Le Chant des Oiseaux"), without accompaniment; and last, but not least, the overture to the "Carnaval Romain," of Berlioz, completed the interesting programme of February 1st at the Conservatoire.

The concerts Colonne, Lamoureux, Charpentier, Marigny, etc., continue to attract concert-goers. The Nouvelle Société Philharmonique introduced, on Tuesday, January 27th, an interesting novelty—namely, the well-known vocal quartet from Mannheim, composed of Mmes. Bopp-Gloser and Walther and M. Fisher-Keller and M. Bopp. This last named, being the conductor of the vocal quartet, is the director of the Mannheim Conservatorium.

They sang works of Brahms and Schumann with perfect ensemble, but the vocal effect was not altogether pleasant to Parisian ears. The voices were rough—we may, in fact, say unpolished. However, in consequence of the delight afforded by the genial compositions, the German singers were warmly applauded.

A flattering demonstration for the English journalists in Paris was the brilliant *matinée musicale* given by Mrs. E. M. Allison Robson, the distinguished Paris correspondent of the *Queen*, at her residence, Place Wagram, on January 31st, which was attended by a most select gathering.

The very last important musical event has been the reappearance of Joachim in Paris after many years. The Salle des Agriculteurs was crowded to suffocation on Tuesday last. The Quartet Joachim, from Berlin, has produced an immense sensation in playing three quartets by Mozart, Brahms, and Beethoven with an ensemble never heard here. The select public, enraptured with the superb execution, applauded enthusiastically after every section of the quartets; but it became frantic after the incomparable performance of Bach's Chaconne in *D* minor, by the king of violinists. It was a rare artistic treat. S. MARCHESI.

OUR MUSIC PAGES.

WE have selected for this month the "Sarabanda" from Dall' Abaco's Suite in *G* minor. Next to nothing is known about the composer; he appears to have been capellmeister to the Elector of Bavaria in the early part of the eighteenth century, and to have composed many sonatas or suites and concertos. The Suite—or, rather, Sonata da Camera—from which the "Sarabanda" is taken has recently been edited by Dr. Hugo Riemann (Edition No. 5390). It is No. 7 of the composer's Opus 3, and is written for two violins and cello, with figured bass, from which Dr. Riemann evolved a full

* Clement Tannequin, French composer of the sixteenth century.

pianoforte accompaniment. We give the "Sarabanda" in its original form, also as a pianoforte duet arranged by Dr. Riemann. The stateliness and charm—to say nothing of the skill—of the music do not need pointing out; they speak for themselves. We may note that this work, with strings and piano, performed at the second chamber concert given by Miss Grace Sunderland and Mr. Frank Thistleton at the Brinsmead Galleries on January 27th, proved a feature of special interest in a programme devoted to music of the seventeenth and eighteenth centuries.

Reviews of New Music and New Editions.

Five Sketches for Pianoforte, by PERCY PITT (Op. 39). London: Augener & Co.

Of this rising composer we have had frequent occasion to speak. With regard to his pianoforte compositions, we have occasionally felt that he did not study the comfort of ordinary players; an able executant himself, he probably did not realize the difficulty which some of his large chords and stretches might cause to others. While things of this kind do not affect the quality of the music, it is well and wise to present it in the most convenient form. The pieces under notice we find much more *clavierrnässig*, to use a convenient German term. The first of the sketches is an "Allegretto Scherzando," an original piece in which the melody and harmony play equal parts. In No. 2, "Alla Marcia," the quaint theme is diatonic, and only in the skilful coda are chromatic harmonies introduced, by which effective contrast is established between the beginning and the end. No. 3 is an "Entr'acte" in which is heard a broad melody simply yet tastefully accompanied. No. 4 presents a "Pizzicato," a delightful little piece, and, as the title suggests, of light character; one that will prove grateful both to player and listener. The last is a "Gavotte and Musette," modern, though with quaint touches, especially in the brief middle section.

2 Marches pour Piano, par ALFRED TOFFT, Op. 40 (Edition No. 6455; price, net, 1s.). London: Augener & Co.

MARCH music must be very bad not to please, for rhythm, which plays a prominent part in it, has of itself a stirring effect. Of the two specimens under notice, this precious quality is always well *en évidence*. The first is a "Marche funèbre," and the music displays skill, character, and breadth; while of the two favourite marches by Beethoven and Chopin there are no disquieting reminiscences. The second is a "Festal March," of joyful yet stately character. The writing for the instrument is sound and effective, and there are no technical difficulties to frighten the faint-hearted.

Anthologie Classique et Moderne, No. 151. Pastorale by SCARLATTI, transcribed by C. TAUSIG. London: Augener & Co.

AMONG Scarlatti's numerous pieces for harpsichord, this Pastorale counts as a special favourite; it is so simple, so delightful. Tausig at times, as in the case of Weber's "Invitation à la Valse," was somewhat too free in the matter of transcription; in this piece, however, he has not only shown discretion, but refined taste.

Berceuse for Piano, by AUGUST NÖLCK (Op. 92). London: Augener & Co.

CHOPIN's "Berceuse" is a delightful piece, one of the most characteristic of its kind, but unfortunately it is quite beyond the powers of young folk, and even for fairly advanced players some of the passages are none too comfortable. The music under notice has character and charm, and, moreover, it is as simple and straightforward as anyone could desire. Pianists who have taste and a good touch can make the soft flowing melody sound pleasant enough; but a violin or violoncello

can naturally render it fuller justice; it is therefore not surprising that the composer has arranged the piece for one and the other instrument, with, of course, pianoforte accompaniment. Both of these transcriptions are published at the same price as the pianoforte solo (3s. each).

Souvenirs d'Italie. Op. 19, Book 3, by F. EDWARD BACHE. Newly revised and fingered by CONSTANCE BACHE. (Edition No. 6023c; price, net, 1s.) London: Augener & Co.

OF the earlier books we have already spoken, and of the simplicity, charm, and skill of the various pieces. There is little new to say of those now before us. Music of this kind speaks for itself; its melodies make a direct appeal, while the refined writing proves attractive to the performer. Moreover, as there are no great difficulties, many players can enjoy it. This book includes a soothing Berceuse, "Dors, mon enfant," and a bright, spirited "Fête Napolitaine." The latter is fairly long, yet, owing to varied changes of rhythm and tempo, not in any way monotonous.

Melodies for the Pianoforte, by FRIEDRICH KIEL (Op. 15). Edited by ERIC KUHLSTROM (Edition No. 8190; price, net, 1s.). London: Augener & Co.

THE composer devoted much time and attention to counterpoint and fugue; in fact, after going through a severe course under the famous contrapuntist Dehn, his first published works consisted of fifteen canons (Op. 1) and six fugues (Op. 2). But even in these works there is no lack of charm. A pleasant union of science and fresh melody renders his music always attractive. The first of the Melodies under notice is dignified—almost, one might say, solemn. No. 2 moves along quietly and gracefully. No. 3 assumes the form of a polonaise, in which neither thematic material nor treatment of the same is borrowed. Nos. 4 and 5 are both interesting, the first being extremely simple. No. 6 is in nocturne style. No. 7, of cheerful character, has a mixture of triple and duple measures which give piquancy to the music. The remaining numbers have all some commendable feature, the last one, a postlude, offering a specially good instance of skill, presented in a light, easy manner.

8 Short Melodious Pieces for Pianoforte Duet, by FRIEDRICH KIEL (Op. 13). Books 1 and 2 (Edition Nos. 8563A and B; price, net, 1s. each). London: Augener & Co.

IN comparison with the number of pieces written for pianoforte solo, that for four hands is comparatively small, while "short, melodious pieces" form only a very minute proportion thereof. Of the classical composers Schubert was the most prolific in this department, but even in his easiest duets there are difficult passages which render them useless from an educational point of view: they can be classed under no particular grade. The pieces under notice amply justify the title given to them by the composer; they are all pleasing and of very varied character.

Violin Works by H. LÉONARD. Paris: Costallat & Cie.

THE author of the various works we are about to describe briefly was a distinguished violinist, and he was also for some years principal professor at the Brussels Conservatoire; after his resignation there on account of health, he went to Paris, where he devoted himself to teaching. Great performers are not always good teachers; Léonard was among the exceptions. His "Petite Gymnastique du Jeune Violoniste" (Op. 40) serves as admirable introduction to the studies of Kreutzer, Rode, Spohr, etc. The "Vingt-Quatre Etudes Harmoniques" (Op. 46) are not only valuable as studies, but interesting as music; and they all have a part (*ad lib.*) to be played by a second violin. An important volume is "L'Ancienne Ecole Italienne du Violon," containing fugues, sonatas, and various movements by Corelli, Geminiani, Tartini, Giardini, and Nardini, and music bearing such names needs no praise. The pianoforte parts have been cleverly worked out by Léonard from the original figured basses. Op. 47 is entitled

SARABANDA.

Third movement from the
SUITE,

(SONATA DA CAMERA)

by

EVARISTO FELICE DALL'ABACO.

Edited by Dr. Hugo Riemann.

Op. III, No. 7.

Largo.

Violino I.

Violino II.

[Violoncello e
Contrabasso.]

PIANO.

The musical score is written for four instruments: Violino I, Violino II, Violoncello e Contrabasso, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Largo". The score is divided into four systems of music. The first system contains measures 1 through 6, with dynamics markings of *mf* and *cresc.*. The second system contains measures 7 through 14, with dynamics markings of *f* and *cresc.*. The third system contains measures 15 through 22, with dynamics markings of *f*, *mf*, *pf*, and *cresc.*. The fourth system contains measures 23 through 30, with dynamics markings of *f*, *mf*, *pf*, and *cresc.*. The score is edited by Dr. Hugo Riemann.

This musical score is arranged in four systems, each containing three staves. The top two staves of each system are for the voice, and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1: The voice parts begin with a forte (*f*) dynamic. The piano accompaniment also starts with *f*. The first staff of the piano part has a *dim.* (diminuendo) marking. The system concludes with a *mf* (mezzo-forte) dynamic.

System 2: The voice parts continue with *dim.* and *pf* (pianissimo) dynamics. The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a *f* dynamic.

System 3: The voice parts show *dim.* and *pf* dynamics. The piano accompaniment has a *cresc.* marking. The system concludes with a *f* dynamic.

System 4: The voice parts include *piu cresc.* (piu crescendo) and *f* dynamics. The piano accompaniment also has a *piu cresc.* marking. The system ends with a *rit.* (ritardando) marking.

Rehearsal marks (4), (6), (8), (8a), and (8b) are placed below the piano staves. The score concludes with a double bar line and repeat signs.

Arrangement for Pianoforte Duet

by

Dr. Hugo Riemann.

The image displays a musical score for a piece titled "Largo." The score is written for two parts: "PRIMO." and "SECONDO." The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Largo." The score is divided into four systems, each with two staves. The first system includes dynamic markings *mf* and *cresc.*. The second system includes *mf* and *cresc.*. The third system includes *f* and *dim.*. The fourth system includes *f*, *sf*, *pf*, and *sf*. The notation includes various musical symbols such as notes, rests, and slurs.

sf *dim.* *dim.* *mf* *mp*

sf *dim.* *dim.* *mf* *mp*

cresc. *pf* *f* *sf*

cresc. *pf* *f* *sf*

pf *tr* *ri - tar - dan - do* *sempre f*

ri - tar - dan - do *sempre f*

The musical score is written for piano and voice. It consists of six systems of staves. The first two systems are for piano, each with a treble and bass staff. The last four systems include a vocal line. The score features various dynamic markings: *sf* (sforzando), *dim.* (diminuendo), *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), *pf* (pianissimo), *f* (forte), and *sempre f* (sempre forte). The lyrics 'ri - tar - dan - do' are written under the vocal line in the fifth and sixth systems, with 'sempre f' written below it in the sixth system.

"Méthode de Violon (Premiers Principes Progressifs)," and here again we note the combination of the *utile dulci*. Besides these collections of studies and pieces, there is Op. 41, consisting of "Six Solos Faciles" (detached), with pianoforte accompaniment, of pleasing melodious character. Op. 62 presents "Six Solos Progressifs," also detached, and with pianoforte accompaniment. Further, there is a series (Op. 61) of "Scènes Humoristiques"—i.e. five descriptive pieces, with superscriptions, and in these—for instance, No. 3, "Chatte et Souris," or No. 4, "L'Âne et l'Anier"—the composer introduces, and in skilful manner, some amusing realistic effects. Finally, Op. 42 is a grand and brilliant polonaise, entitled "Le Retour du Paladin."

Album Antique. Twelve classical pieces for Violoncello with Pianoforte accompaniment. Arranged and edited from the original editions by ALFRED MOFFAT. Books 1 and 2. (Edition Nos. 7715A and 7715B; price, net, 1s. each.) London: Augener & Co.

It is a mistake to suppose that as musical art develops the latest stage is always the best, yet that unhappy phrase "the old masters" carries with it, in the minds of many, the idea that they are not only old, but old-fashioned. Men, however, like Mr. Moffat, who have made a special study of music of the seventeenth and eighteenth centuries, know that much of it has vitality which time has not destroyed. And such study reveals yet another fact—viz. that while certain names (Corelli, Purcell, Bach, Handel, and a few others) are specially prominent, there are other composers who, though less famous, wrote much that has unjustly passed into oblivion. Among the interesting pieces in the volumes under notice there are several unfamiliar names. J. A. Birckenstock, a violinist of some note who died in 1733 as capellmeister at Eisenach, is represented by a spirited, melodious "Giga." Then an admirable "Preludio and Giga" bears the name of Pietro Castrucci, who was a pupil of Corelli. He came to England in 1715, and for many years was leader of the orchestra at the Royal Academy of Music, for which Handel was the chief composer. In Book 2 we find a dignified "Preludio" and a vigorous "Corrente" by F. A. Bonporti, a composer born as early as 1660, and judging from the two movements given here, further research among his numerous works ought to yield a profitable return. The pianoforte accompaniments added by Mr. Moffat to the various numbers display his usual taste and skill.

In our Village. A school song-cycle for unison chorus (or two-part *ad lib.*). Words by K. R. MOFFAT, music by ALFRED MOFFAT. (Edition No. 9102; price, net, 2s.) London: Augener & Co.

THE overture of an opera, according to Gluck, ought to prepare the spectators for what is to follow, and here the brief instrumental Introduction suggests not a tragedy, but some bright, pleasant village scene. First comes a cheerful chorus describing "The village itself," with its "houses red and white," its gardens and its green, while in the following numbers the village folk are described; the concluding one being a merry "country fair" for solo and chorus. The music of this cycle is clever, fresh, and pleasing, while its moderate length deserves note; it is better to have too little rather than too much, even of a good thing.

Dictionary of Music, by DR. HUGO RIEMANN. New edition, with Appendix. Bound, net, 15s. London: Augener & Co.

AN appendix of fifteen pages has been added to the Riemann Dictionary, a convenient bringing up to date which will be welcome until the time comes for another edition. Not only have dates of death and new works been added, but also new names, especially of composers who have recently attracted notice. In connection with the Dictionary we may add that the translation into Russian is progressing rapidly. Already nine parts have appeared.

IN THE CONCERT ROOM.

IF London amateurs had more opportunities of hearing orchestral music and opera, they would be well off indeed. The month's doings in chamber music of all kinds have been singularly interesting, but it must be admitted that three symphony concerts at the Queen's Hall and a stray concert at the Royal College of Music do not sum up much orchestral music for a month. I had hoped to be able to add that arrangements had been made by which the Queen's Hall Orchestra, Limited, would give us much more music than in the past. But unfortunately the promised developments have come to a standstill for the present owing to the syndicate not being able to have the use of the Queen's Hall as often as would be required.

At the Symphony Concert on January 17th Mr. Wood gave an excellent reading of Schumann's symphony in D minor. It is noteworthy that the Queen's Hall conductor is gradually developing in his sympathies. There was a period when no music but that of the Russian and ultra-modern schools seemed to appeal to him. Now he conducts Brahms and Schumann with real insight. At this concert we heard Richard Strauss's "Tod und Verklärung" for the first time under Mr. Wood's baton. It was interesting to compare this earlier work with the "Heldenleben," and still more interesting to remember one's past views of the "Tod und Verklärung." There was a time when it was thought the very last word in programme music, and that even seemed a word not to be found in the musical vocabulary. Now the work presents no difficulty to the understanding; it is clear and even formal. But compared with the "Heldenleben" it is unoriginal and unindividual. Strauss has certainly made great advance in composition. The concert was otherwise interesting for the playing of Mr. Fritz Kreisler in Beethoven's violin concerto. It was remarkable for grace, sensitiveness of phrasing, and beauty of tone, and yet with all its finish it was by no means a small interpretation. Mr. Kreisler has now given so many recitals, and has been heard in the Mendelssohn and Beethoven concertos, that one can form a just opinion of his powers. His temperament is extremely versatile. There is no violinist now before the public who so thoroughly understands Bach; and yet with this power of inspiring this great antique music into life Mr. Kreisler has the gift of thoroughly entering into the spirit of romantic melodious music, such as that of Mendelssohn's concerto. The only weakness I find in this new violinist is a want of robustness and richness of tone, and in some music, such as the finale of the Beethoven concerto, a lack of fervid impetuosity. It is here, in this question of tone and energy of interpretation, that M. Ysaÿe looms as a giant by comparison with Kreisler. It is rather necessary to make a point of this, for London amateurs and critics are rather apt to forget their old gods in the worship of their new.

To return to the Queen's Hall symphony concerts, the only remarkable features of the programmes of January 31st and February 14th were Mr. Harold Bauer's playing of Liszt's "Todtentanz" at the first concert, and the first performance of Mr. Eugen D'Albert's violoncello concerto by Herr Hugo Becker at the second. Liszt as a composer has few friends. From time immemorial critics have sneered at his music, and it is only when a pianist such as Busoni plays the pianoforte music as it should be played that we see that Liszt, after all, had a strong vein of fancy and imagination. The "Todtentanz," as is the case with most of Liszt's bigger works, suffers from the peculiarly scrappy effect arising from a want of power or, at any rate, want of inclination to develop themes into organic music. This is not merely a question between absolute and programme music, for in the latter there must be a logic in the presenting of ideas just as much as there must be continuity in absolute music. A few picturesque phrases, half a dozen lines that hit an idea in the centre, do not make a great poem. Such loosely constructed works of art may seem natural if an improvisation, and in the case of the "Todtentanz" no doubt Liszt as a pianist could have

held the work together. Mr. Bauer is a fine musician, and a pianist of solid gifts, but he has not the histrionic madness for this music of Liszt's. The violoncello concerto by D'Albert is an example of the futility of concerts in general. The composer has attempted to weave the solo instrument and orchestra into a web which is not quite the conventional concerto web, but the result only made me wish that the work had been purely orchestral. It is a clever concerto, but the cleverness insists itself too much on the mind.

The only other orchestral concert of note was given at the Royal College of Music on February 17th. Sir Charles Stanford is making these college concerts of much interest, and the programme of the one under notice included the seventh symphony of Glazounov's, which was given its first performance in England. From the first hearing I do not think it will achieve the comparative popularity of the sixth symphony, which, to my mind, has been much over-rated. The earlier work owed much to Tchaikowsky; this new symphony is more purely Glazounov. He certainly has talent, but I doubt if it is in the direction of symphonies. After all, a symphony has come to mean something for us moderns beyond its origin. Beethoven, Schumann, Brahms, and Tchaikowsky (in his fifth symphony) have given to the haphazard collection of dance rhythms from which the symphony sprang a connection of mood, and we expect a certain lofty abstract vein of thought. Glazounov's talent really runs towards the bizarre and picturesque. In sentiment he is small, and his music has only a superficial picturesque quality. His style is monotonous, too, in its rhythmical fidgetiness, and he apparently has no power of sustained writing. The symphony seems disconnected and scrappy; built up rather than the result of spontaneous growth of ideas. There is no real motive force in it. Perhaps at a second hearing one may be more strongly impressed.

In chamber music the Broadwood Concerts have given us the most interesting programmes. At the concert on January 30th the Bohemian String Quartet gave a splendid performance of Smetana's interesting "Aus meinem Leben" quartet, a work which is not heard often enough in London. Mr. A. Randegger, junr.'s violin sonata, produced at the same concert, has considerable thematic freshness and individuality; but he has not made the best use of his material, and in general, his talent evidently does not lie in the writing of sonatas. The work is really a series of rhapsodies for the violin with pianoforte accompaniment. Three of Sir Hubert Parry's six English lyrics should find their way into the repertoire of concert singers. "Nightfall in Winter" is an imaginative composition; "And yet I love her till I die" is a good example of antique sentiment modernized; and "A Lover's Garland" is fanciful. At the concert of February 12th we were given the first performance of Mr. Cyril Scott's pianoforte quartet in *a* minor. Its chief merit is a graceful melodiousness and utter absence of pretentiousness. The construction of the work is concise and symmetrical. But in so young a composer I would rather have heard a stronger striving to do something perhaps a little beyond his powers. In its neatness the quartet is too mature; but if this is a good example of the composer's gifts, he is evidently a writer who has a distinct talent for composition. César Franck's pianoforte quintet was given its third performance in London. The first took place at one of Mr. René Ortmans's concerts, and the second at the "Pops" during Mr. Ysaye's brief reign. At the Broadwood Concert Mr. Kreisler led the strings and Mr. Harold Bauer was the pianist. Those who heard the work under Mr. Ysaye must have been sensible of disappointment. The music is intensely and intimately dramatic, and though the actual writing of the quintet is full of cleverness and originality, its complexity never obscures its emotional appeal. Mr. Bauer alone seemed to understand the music. He practically held the performance together, and evidently held himself back so that the piano should not be predominant. Mr. Kreisler's limitations have never been more clearly shown. He has not the emotional gift for such music. Still the quintet made a good impression on the audience.

There is nothing much to record of the Popular Concerts. Herr Rudorff's sextet in *a* for three violins, viola, and two cellos is an amiable piece of kapellmeister music of the Leipzig Mendelssohn-Reinecke traditions. It really was not worth bringing all the way to London. At this concert Mdlle. Sandra Droucker, a young Russian pianist, made a very favourable impression in Beethoven's Thirty-two Variations and two of Schumann's studies for the pedal pianoforte. A charming feature of the concert was the singing of the Quatuor Lyrique of Paris. Singing was also the most attractive feature of the concert of February 7th. This time it was the duet singing of Herr and Frau Dulong in compositions by Schumann, Brahms, and Cornelius. Mdlle. Kleeberg also made a welcome reappearance in London. Her performance of Beethoven's Andante in *F* and Schumann's Novelette in *F* sharp minor were admirable in every way.

There have been many pianoforte, violin, and vocal recitals during the month. If I do not enter into detailed criticism of the recitals given by Signor Busoni and Mr. Borwick, it is only because the merits of each are so well known. Both have given much delight to their admirers. Two new pianists require some notice. Herr Gottfried Galston had already given recitals in London, and his concert on January 29th increased the reputation he had made. The young pianist has a brilliant Leschetizky technique, without any of the faults which occasionally mar the playing of the great teacher's pupils. He does not attempt to astonish by force used in the wrong place, and on the temperamental side of his talent he exhibited uncommon sensitiveness and individuality! Senhor José Vianna da Motta, a Portuguese pianist who has studied under Scharwenka, Liszt, and von Bülow, has given two of four historical recitals. The historical side of his programme may be disregarded, as such concerts cannot be completely educational in any respect. His first recital was devoted to composers from 1540 to 1775. He played all the music with complete sympathy, and with a delightfully neat and finished technique. Only an occasional tendency to hurry and a slightly matter-of-fact view detracted from a perfect achievement. At the second recital, on February 18th, the programme was devoted entirely to Beethoven, and consisted of the sonata, Op. 26, the "Appassionata," and Ops. 106 and 111. Senhor da Motta maintained a very high level both in technique and interpretation. The long slow movement of Op. 106 was played with easy mastery. How interesting this sonata is, and especially the slow movement, to students of Beethoven, in spite of its prolixity! You feel that in every bar the composer was working towards something new, a preparation for the posthumous string quartets. The pianist is a fine Beethoven player, and he would be very great indeed if he had a warmer understanding of the poetry of Beethoven's music. Senhor da Motta is certainly a welcome addition to the pianists who visit us. On February 2nd Miss Gladys Naylor-Carne made her *début* as a pianist in Tchaikowsky's *B* flat minor concerto, and as a violinist in Max Bruch's concerto in *c* minor. On both instruments she exhibited talent of uncommon order, and on both she showed that further study or practice would be of some benefit. The general judgment was that she excelled as pianist, but considering that the violin concerto came after the Tchaikowsky, and that her tone on the violin is more pleasing and individual than her touch on the piano, I am inclined to think she should definitely take up the violin. The choice should be made soon.

By far the most interesting *début* was that made by Miss Marie Hall—a very young violinist—on February 16th. She had the assistance of the Queen's Hall orchestra, conducted by Mr. Wood, in her playing of Paganini's concerto in *D*, Tchaikowsky's concerto, and Wieniawski's "Faust" fantasia. Miss Hall, according to all accounts, has had a romantic career. As a young girl she played with her father, a harpist, in the streets of Bristol, and attracted the attention of a music lover or lovers, who in the end sent her to London to study under Professor Kruse. Before that she had gained a scholarship at the Royal Academy of Music, but limited

means prevented her from taking it up. From Professor Kruse she went to Sevcik, the magical teacher of technique. Miss Hall should develop into one of the greatest of violinists. She already has the brilliant technique of the Sevcik school, and she has benefited by the ideals of the Joachim school through Professor Kruse. For herself, she has temperament and individuality, and that innate musical sense which makes phrasing inevitably right. Her tone is beautiful, and her sense of intonation, in spite of a few lapses, natural enough under the circumstances, as strict as need be. Miss Hall's future should be golden.

CON BRIO.

Musical Notes.

HOME.

London.—Miss Edith Robinson, an excellent violinist, gave last month two of a series of Historical Violin Recitals. The programmes were of great interest. At the first, composers of the seventeenth and eighteenth centuries, commencing with Purcell, were represented; at the second, Bach was the alpha and Paganini the omega. Mr. Donald Tovey was pianist at the second, and Miss Fanny Davies will appear at the third.—The Suite in c minor by Dali' Abaco, from which the "Sarabande" has been selected for Our Music Pages, was performed at the interesting concert of old and rarely performed classical music given by Miss Grace Sunderland and Mr. Frank Thistleton at the Brinsmead Galleries on January 27th. It was given in the original form, and was interpreted by Messrs. F. Thistleton, Royston Cambridge, Ivor James, and Miss Sunderland. The concert was the second of a series of four. Owing to the unfortunate illness of Mr. Thistleton, the third and fourth concerts announced for February 17th and March 3rd have been indefinitely postponed.—Mr. Orlando Morgan's song-cycle, "In Fairyland," has been taken up by the well-known American quartet—the Misses Anita Rio, Florence Hunt, and Dra. Ion Jackson and Carl Dufft. It has been performed at Orange, New Jersey, and at Mendon, Connecticut, and apparently with great success, seeing that it is to be taken on tour through the States.—At a general meeting of the Westminster Orchestral Society held on January 30th, Mr. Clarence Lucas was unanimously elected successor to Mr. Stewart Macpherson, whose resignation we announced last month.—Mr. Lesley Alexander again offers a prize of twenty pounds, this time for the best quintet for flute, oboe, horn, clarinet, and bassoon. Works must be sent to Dr. Yorke Trotter by January 18th, 1904. The winner of last year's prize is debarred from this competition.—We are informed that Mr. Dettmar Dressel's father is professor at the Guildhall School of Music, not he himself, as mentioned in our last issue.—Madame Liza Lehmann's new fairy cantata "Once upon a time," was successfully produced at the Sunday League concert on February 22nd.—At the Royal Academy of Music the Macfarren Scholarship has been awarded to Arnold E. T. Bax (Adjudicators: Frederic Cliffe, Dr. Eaton Fanning, and Sir Alexander C. Mackenzie); the George Mence-Smith Scholarship to Annie Maud Thornton (Examiners: Mdme. Clara Samuel Rose, T. Meux, and Fred Walker as chairman); and the Saindon-Dolby Scholarship to Mary Evelyn Skinner (Examiners: Mdme. Agnes Larkcom, Walter Mackway, and Richard Cummings as chairman).—The following additions to the professional staff of the Academy have been made: Singing—Signor Giulio Moretti (from Milan); pianoforte, Mr. Sydney Blakiston and Mr. Howard Jones; operatic class, Mr. Edgardo Lévi; and double bass, Mr. C. Winterbottom.

Birmingham.—The Halford Concerts Society resumed work on January 27th with a fine, though sombre, programme: Tchaikowsky's "Pathetic" symphony, Elgar's prelude and finale to "The Dream of Gerontius," and Beethoven's symphony in c minor.—At the next concert, on the 10th ult., the Austrian violinist, Herr Fritz Kreisler, gave a magnificent performance of the solo part in Beethoven's violin concerto,

and was most brilliant in Tartini's "Il Trillo del Diavolo," the accompaniment of the latter scored for strings and organ. His playing created a great sensation. At this concert was produced an overture, "In Autumn," by Norman O'Neill, a work of decided merit. The composer conducted, and was cordially received. The symphony was Mendelssohn in a minor (the Scotch). Mr. Halford conducted.—The Willy Hess String Quartet, with Mr. Ben Davies as vocalist, provided the programme for the fourth Harrison concert on the 2nd ult. Only familiar items were presented.—The Festival Choral Society, on the 12th ult., revived Beethoven's *Missa Solennis* in d, a work not heard in Birmingham since the Festival of 1861. Thanks to the low pitch, the chorus attacked the music with confidence, and the rendering was of striking grandeur. The principals were Miss Agnes Nicholls, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. Lane Wilson. Mr. Perkins was at the organ, and Dr. Sinclair conducted. The programme also included the Symphony No. 2 of Brahms, and the *Preislied* and *Finale* from the "Meistersinger." These concerts were held in the Town Hall.—The Chamber Concert Society on the 3rd ult. brought forward the string quartet in b flat (Op. 67) by Brahms, and Sinding's pianoforte quintet (Op. 5). A novelty was a sonata for violin and pianoforte by Enrico Bossi, played by Mr. Max Mossel and Signor Consolo, complex music, with more effort than achievement.—A visiting party—Messrs. Holden-White (pianist), Percy Sherman (violinist), and Bertie Withers (cellist)—gave a chamber concert on January 30th. The programme was good, and the performance of high merit, but the Temperance Hall was poorly attended. There is little chance for outsiders, as we have about twenty chamber concerts during the season.—Mr. Karl Johannessen's Historical Chamber Concerts were resumed on the 14th ult.: Mendelssohn, Gade, and Schumann were the composers represented. Popular concerts have been given in the Town Hall every Saturday evening. On the 11th ult. a musical *matinée* took place at the Prince of Wales's Theatre. Mrs. Brown-Potter recited parts of "Hiawatha," "Elsa's Dream," and other pieces; and musical selections were given by Messrs. Arnold Fildes, Kalman Ronay, and Adolph Mann, with Mr. Darren Llewellyn, vocalist. The theatre was crowded.

Bristol.—To Mr. George Riseley is the credit due for the very high position Bristol holds in the musical world. Nothing seems too difficult for his societies to perform. He achieved a considerable triumph when, mainly through his efforts, the last musical festival was made to pay—the first time in the history of Bristol festivals. On Saturday, February 14th, the Bristol Choral Society, of which he is the conductor, presented a costume performance of "Faust" at the new Colston Hall. Although this building holds nearly 5,000, it was absolutely packed. Nothing but praise can be given to all who took part. The local choir had evidently been well trained, and had given much time to the study of their parts. All the choruses were well rendered, but the soldiers' chorus was particularly good, and presented an excellent opportunity of showing what a fine male choir Mr. Riseley has under his *bâton*.

Canterbury.—An interesting orchestral concert was given at the King's School, under the direction of Mr. Percy Godfrey, last month. The programme, in which figured the names of Haydn and Wagner, included an *intermezzo* by Dr. Porris, a local composer; a "Coronation Waltz" by Mr. Cecil Gann, a popular violinist here; and Mr. Godfrey's Coronation Prize March. The school choir also sang.

Liverpool.—The most interesting concert of the month has been the second Richter concert, on January 20th. It opened with Dvorák's overture, "Mein Heim"—not one of his strongest works, but quite pleasant, and at times full of sincere feeling. Then followed the prelude to "Parsifal," and a magnificent performance of Tchaikowsky's "Francesca da Rimini." The second half of the programme was devoted to Liszt's "Faust" symphony, the chorus-ending of which was omitted. The symphony, faultlessly played, was a revelation to many who hold the customary view as to the

emptiness of Liszt—an opinion derived mainly from his more showy piano music. Perhaps the exquisite slow movement, "Gretchen," found most favour, the strain of the long "Faust" movement being too much for the ordinary man at a first hearing.—We have had three Philharmonic Concerts—the seventh, eighth, and ninth of the series. At the seventh the most interesting item was Berlioz's "Harold in Italy" symphony, the solo viola part of which was played superbly by Mr. S. Speelman. Lady Hallé was heard in a Mozart violin concerto and the "Romanza" from Joachim's Hungarian concerto. Mr. Lloyd Chandos sang Beethoven's "Adelaide" and a song by Blumenthal. Beethoven's "Leonora" overture No. 1 and Mackenzie's "Cricket on the Hearth" overture made up the remainder of the concert. The eighth concert was chiefly remarkable for the intelligent and refined playing of Grieg's piano concerto by Mr. Wilhelm Backhaus. The symphony was Cowen's "Scandinavian," to which the composer-conductor rendered full justice. Mr. Ffrangcon Davies sang "King Saul's Dream," from Sir Hubert Parry's "King Saul," and Loewe's ballad "Edward"—a selection rather too heavy for most of the audience.—At the ninth concert the most interesting orchestral work was Strauss's "Don Juan," of which, however, Dr. Cowen gave a somewhat tepid performance. The thing seemed to lack wickedness. Dr. Cowen's own "Coronation Ode" was included in the programme. A suite from Rameau's "Castor and Pollux" was a delightful piece of old-world music, which the audience apparently failed to understand. The vocalist was to have been M. Plançon, who, however, was too ill to appear. His place was taken by Dr. Theo Lieberhammer, who delighted the music-lovers in the audience with some of the most consummately artistic singing that has been heard in Liverpool for a long time. Arthur Herve's overture, "Youth," struck one, at a first hearing, as a pleasant though by no means great work.—At the Societa Armonica concert of January 23rd Mr. Akeroyd conducted good performances of MacCunn's "Land of the Mountain and the Flood," Mozart's "Magic Flute" overture, and Beethoven's "Pastoral Symphony."—The third Lawson Chamber Concert, on February 3rd, was mainly devoted to Dvorák's quartet in *e* flat and the Schumann quintet.—A fine performance of Strauss's piano quartet in *c* minor (Op. 13) was given by the Schiever Quartet at their second concert on January 17th, the other chamber music item being the Tschalkowsky string quartet No. 2, in *f* (Op. 22). Mr. Walter Hutton played Marcello's violoncello sonata in *f* major with complete ease and intelligence.—The Willy Hess Quartet, at the third Harrison Concert on February 5th, played portions of Beethoven's quartet in *A* major (Op. 18) and Schubert's quartet in *d* minor; and, in addition, the Dvorák quartet in *f* major (Op. 96). Mr. Ben Davies, who appeared in place of Madame Marie Brema, sang Handel's "Waft her Angels" and Schubert's "Through the Night." Miss Pauline St. Angelo played Liszt's Polonaise in *e* major and the Rubinstein Staccato Study, and Herr Hess gave a brilliant rendering of Laub's Polonaise in *G*.

Manchester.—The Hallé Concert Society, of which Dr. Haas Richter is the conductor, gave, on January 15th, Sullivan's "Golden Legend" and Elgar's "Coronation Ode."—At the following concert Mr. Stenhammar, a composer and pianist from Copenhagen, played his own pianoforte concerto, which proved to be a pleasing composition, though without much originality. Stanford's Irish Symphony was also introduced for the first time here, and was favourably received by the overflowing audience, which had been attracted by the "Symphonie Pathétique" of Tschalkowsky, with which the concert closed.—On the 29th the symphony was Dvorák's No. 2. Mackenzie's overture, "Cricket on the Hearth," was given, and Mr. Willy Hess was the soloist.—The performance of "Elijah" on February 5th by the same society was chiefly remarkable for the excellence of the choir.—On the 12th a fine performance of Beethoven's Eroica symphony was given by the orchestra; Mr. Gottfried Galston, a young Viennese pianist, played Brahms's pianoforte concerto in *B* flat (Op. 83) with great intelligence and technical

mastery.—The association of Lady Hallé and Dr. Brodsky in Bach's concerto for two violins was the chief attraction at the fourth concert of the Brodsky Quartet.—The Gentlemen's Concert Society, our oldest musical institution, gave one of their enjoyable orchestral concerts on January 26th, Dr. Richter being the conductor. Mr. Willy Hess played Mendelssohn's violin concerto, and gained an enthusiastic reception from his numerous Manchester friends.—The Bohemian String Quartet were the performers at the last of the concerts to be given this season at the Schiller Anstalt, which are under the direction of Mr. Carl Fuchs.—The organ recitals of Dr. J. Kendrick Pyne, held on Saturday evenings at the Town Hall, have drawn very large audiences during the month.

Sheffield.—For two string quartets of the highest quality to visit the town within ten days of each other is an event of unusual interest. The Willy Hess Quartet was brought here by Mr. Percy Harrison on February 3rd, and the Bohemian Quartet by Miss Foxon on February 10th. A rumour has reached me that Miss Foxon contemplates giving up these concerts next year. It is, however, to be hoped that such rumour is entirely false, for the cessation of this series would be little short of a calamity. Apart from the excellence of the concerts—and they are in every respect the very best given between Leeds and Nottingham—the competition their existence involves has done much to raise the standard of other concerts. Better cut down the expenses in the way of decoration of the room, etc., than take from us opportunities of hearing the finest chamber music performed by the leading artists of the day.—On February 11th another chamber concert by Messrs. Holden-White, Percy Sharman, and Withers, presented an interesting programme, including Tschalkowsky's trio for piano, violin, and 'cello, performed with intelligence and ability.—Miss Lillias Hawson and Mr. G. F. Cawthorne gave their annual recital on February 6th. The former is an able elocutionist and the latter a tactful accompanist and tuneful composer, as well as a solo pianist of no mean ability. They were assisted by Miss Clara North, one of our leading local sopranos. The Rotherham Orchestral Society, under Thomas Brameld, chose Schubert's unfinished symphony as their chief study for part of the season, and gave a creditable performance of that and several lighter works on February 5th. Miss Dodgson, who played Beethoven's pianoforte concerto in *c*, is a pupil of the conductor. She has a clear, crisp touch and a technique above the average. Mr. J. Sharpe played Beethoven's violin Romance in *G* successfully.

Edinburgh.—The eighth Orchestral took place on January 19th, the programme including Mozart's overture to "Il Flauto Magico," Brahms's symphony No. 3 in *e*, and Stanford's "Irish Rhapsody" No. 1, the latter for the first time in Edinburgh. The Mozart number was exquisitely played. The solo violinist for the evening was Mr. Maurice Sons, the popular leader of the Scottish Orchestra. He played the Mendelssohn concerto with marked success, also Corelli's "La Follia" variations.—At the ninth Orchestral, on January 26th, Mr. Henry J. Wood appeared as leader. A responsive band, a magnetic conductor, and a performance that was magnificent, sum up the evening's work. Finer orchestral playing has probably never been heard in Edinburgh.—The programme included Beethoven's "Egmont" overture and Tschalkowsky's symphony No. 5 in *e* minor. The concert will long be remembered by those who heard it.—At Herr Ernst Denhof's fourth chamber concert, on January 31st, the Bohemian String Quartet, who proved so popular at this series last season, made a welcome reappearance. Quartets by Dvorák and Haydn were performed, while the artists were also heard in Brahms's piano quintet, wherein they were joined by Herr Denhof, and an excellent rendering was given. Great interest was shown in the appearance of Miss Mary Münchhoff, whose soprano voice has a particularly pleasant ring, and whose ability to use it is of a high order. Miss Münchhoff's style is unconventional, and she contributed some delightful items to the afternoon's programme.—There was a serenity about the evening's proceedings at the tenth Orchestral, on February

2nd, which, following on what one might call the full-bloodedness of the previous Monday's performance, provided a reaction not altogether acceptable. The most pleasing item was the expressive "Dream Children" music of Elgar. The opening bars of Mendelssohn's "Calm Sea and Prosperous Voyage," with which the concert started, seemed to furnish a key to the evening's mood, and a very placid programme was the result. A slight recovery from this state of matters was effected by the liveliness of the last item from the ballet "Seasons," by Glazounoff. Mdle. Rosa Olitzka was the vocalist, and in "Noble Seigneur" did not display great clearness or finish. La er on in the evening she evinced an undue readiness in the matter of *encores*.—On February 6th Mr. Moonie's choir gave Verdi's "Requiem" for the first time in Edinburgh. The choir was not well balanced, yet their performance was very creditable. The soloists included Madame Esty, Miss Muriel Foster, and Mr. Robert Burnett.—One of Messrs. Harrison's concerts took place on February 7th, when the Willy Hess String Quartet appeared, supported by Miss Pauline St. Angelo, and Miss Muriel Foster (taking the place of Miss Marie Brema). The quartet unfortunately included in their items the Dvorák number, which was performed recently by the Bohemian combination, and the rendering suffered somewhat in comparison.—The Amateur Orchestral Society gave the second of their concerts on February 9th. The programme consisted of Grieg's pianoforte concerto in a minor and quite a number of orchestral odds and ends. The work of the society is in a good way.—The eleventh and last subscription Orchestral was confined, with the exception of the "Lenore" symphony by Raff, to the works of Wagner. The love duet from "Die Walküre" was the principal item, and in it Miss Agnes Nicholls and Mr. E. C. Hedmond shared with the orchestra the merit of a fine performance. This concert completes the series for another year. The Scottish Orchestra have advanced another step towards perfection. They are now more efficient than they ever were, and this state is undoubtedly brought about by the care and refining influence of Dr. Cowen. Next season Messrs. Paterson & Sons hope to add one to the number of concerts, bringing the total up to the round dozen.—Edinburgh Musical Education Society: On January 7th Mr. James Paterson, A.R.S.A., read a paper on "Fine Art and Society," and on the 23rd Mr. Hatley took as subject for his lecture, "George Farquhar Graham," a forgotten musical worthy.

Dublin.—The concert of the Orpheus Choral Society (conductor, Dr. Culwick) on February 10th was the chief musical event of the month. The audience was larger than ever—a proof that this excellent society is gaining a permanent hold on the public. The most popular items sung by the choir were "Come, Tuneful Friends" (C. H. Lloyd), Samuel Wesley's motet, "Exultate Deo," for five voices; "The Dawn of Day" (Samuel Reay); and Dr. Culwick's "Spring Song" for female voices, which won a well-merited encore. Henry Verbrugghen, the solo violinist, gave a masterly rendering of the Brahms-Joachim "Hungarian Dances" and Wieniawski's polonaise in a major. Mrs. Jerome Cuthbert (soprano soloist) has a lovely voice, and sings most artistically.—On January 23rd the Dublin Orchestral Society (conductor, Esposito) gave an excellent rendering of "Die Meistersinger" and "Midsummer Night's Dream" overtures. Miss Annie Lord played Tchaikowsky's piano concerto (Op. 23) extremely well.—A very uninteresting recital was given on February 9th at the R.D.S. Theatre by Signor Ernest Consolo (pianist) and Max Mossel (violinist). The playing of both is hard and unsympathetic, and their programme was badly chosen. The sonata in E minor for violin and piano by Enrico Bossi gives the impression of having been written for the special purpose of showing how every spark of melody could be eliminated from a composition otherwise characterized by much technical ingenuity.—At the R.D.S. Theatre on February 2nd the ever-welcome Brodsky Quartet presented a work in G minor by Volkmann, the last three movements of which proved very interesting, although it suffered by being in

company with Beethoven's, Op. 59, No. 3.—Dr. Peace, on January 26th, gave a very popular and fine recital on the R.D.S. organ.—On January 22nd the Dublin Glee Singers (conductor, Joseph Seymour) gave an indifferent performance of some very good compositions.—The Andrew Black concerts on January 24th were chiefly remarkable for the wonderful piano playing of Frederick Dawson and the cultured vocalism of Mr. Black and Mabel Braine (contralto).—On January 16th Esposito (pianist), Clyde Twelvetyres (cellist), and Agnes Treacy (vocalist) gave a most enjoyable concert. Miss Treacy's songs and singing always afford pleasure.—On January 19th the Verbrugghen Quartet party held a recital at the R.D.S. Theatre, their playing being remarkable for extreme delicacy and finish.—On February 3rd and 5th Sousa's Band gave three performances to crammed houses. Their programmes did not lack variety, for they played every style of composition, from an American Cake Walk to a classical symphony.—W. Harvey Pellissier, a native of Clonmel, has won the £20 prize given by the "Feis Ceoil" for a cantata scored for four soloists, double chorus, and full orchestra. It is entitled "Conna of the Golden Hair." Sir Walter Parratt was the judge.

FOREIGN.

Berlin.—The *Allgemeine Musik Zeitung* reports that the Meiningen Orchestra, under Fritz Steinbach, which received a memorable ovation at its farewell concert, produced a symphony in A (Op. 23), by Paul Juon, ex-pupil of the local Hochschule, which displays clever musicianship, yet the influence of Brahms rather than original invention. Superior to the symphony proved the same composer's five pieces for strings, capably played by the Ladies' Amateur Orchestra, under the able conductorship of Wilhelm Benda. Another taking novelty produced at the same concert consisted of two melodies by Karl Kämpf.—Richard Strauss revived Liszt's almost unknown "Hamlet"—undoubtedly the weakest of the master's symphonic poems.—F. Weingartner has produced a "Tragic Symphony," by E. v. Reznicek (MS.), which deserves high commendation in respect of skilful elaboration and clever, though somewhat noisy, orchestration. It also has poetic feeling. On the whole, however, it is too obviously influenced by Wagner and R. Strauss.—Johann Wijsmann proved himself a pianist of considerable merit. His novelty (a "Symphonic Poem" for piano and orchestra, by Pierné) is, however, chiefly remarkable for far-fetched harmonization and noisy instrumentation. But a pianist of exceptional powers appeared in the person of Ernst Schelling, who especially distinguished himself by a perhaps unrivalled rendering of Schumann's "Carneval."—The Stern Society (vocal) produced Max Bruch's somewhat dreary "Rorate Cœli," for chorus, orchestra, and organ. More dramatic life characterizes Fr. Gernsheim's ballad, "The Nibelungen Passage," for soprano and basso soli, chorus, and orchestra; the scoring is brilliant.—The Singakademie, conducted by Georg Schumann, has celebrated the seventy-fifth anniversary of its foundation with a very fine performance of Handel's "Samson." At the first concert in 1828, "Judas Macabæus" had been given.—The production of "Anno 1757," a three-act patriotic opera by Bernhard Scholz, under Richard Strauss's baton, failed to succeed, except in some dance movements.—Gabriele Wietrowetz, the well-known, worthy pupil of Joachim, produced jointly with Ida Sothmann a capably written violin and pianoforte sonata by W. Berwald.—At the new Hochschule some sections of Rubinstein's "Christus" were given for a charity by a mixed body of vocal artists and amateurs chosen from the "Upper Ten," but obviously without producing any desire for a hearing of the entire work, originally produced at Bremen in 1895.—A symphonic fantasia, "In Our Time," by Gustav Brecher, disappointed general expectation. The work, although displaying remarkable natural gifts (written six years ago, when the composer was barely eighteen), is too tentative for public performance.—A very interesting new violin sonata in G minor, by Karl Kämpf, was heard for the first time at

the Berlin Tonkünstler Society.—A decided success was achieved by Samuel and Mark Günsburg (violin and pianoforte), the cantilena of the last-named having special charm. He produced two pianoforte concertos by Liapounoff (Op. 4) and Rimsky-Korsakoff, which were favourably received, especially the first-named.—The famous 'cellist Josef Hollman introduced a concerto (or, rather, concertino), No. 2 in D minor, by Saint-Saëns, which, although on the whole inferior to the French master's No. 1 in A minor, makes amends by a highly effective cadenza and animated concluding section.—The Dutch trio (Bos, Van Veen, and Van Lier), which is gaining great popularity, performed Philipp Scharwenka's work in C sharp minor (Op. 108), which probably ranks amongst the finest trios of recent origin. Van Veen also produced a beautiful Legend for violin and pianoforte, by Ch. Sinding.—The excellent Henri Marteau Quartet introduced a fine quartet by its violinist, Woldemar Pahnke, and a rather primitive though decidedly clever work by Karl Klingler.—Lucien de Flagny, with a selection of his own works, including a suite (Op. 31) for piano and violin, created a favourable impression.—In honour of the Emperor's birthday a festival overture by Rudorff was performed, likewise a cantata, "To the King," by Philipp Scharwenka, the last-named work meeting with special favour.

Augsburg.—Three orchestral works by Munich composers were heard here for the first time—Rheinberger's highly ingenious "Academic Overture," Thuille's "Romantic Overture," and a symphony in G minor by Pottgiesser, a very clever and pleasing work, somewhat reminiscent of Schumann and Brahms.

Breslau.—Ermanno Wolf-Ferrari's fairy opera, "Cinderella," has met with marked success both at its *première* here and later at Brinn.

Cassel.—A new Christmas oratorio by H. Müller, which is distinguished by devotional spirit and simplicity of expression, has met with great success.—"Michelangelo and Rolla," a one-act lyric drama by the clever composer Crescenzo Bongiorno achieved a very decided success.

Dresden.—*Le Ménestrel* reports that the Royal Opera House has celebrated the twenty-fifth anniversary of its opening in 1878. Mme. Malten, the Agathe of that evening, Mme. Ulrich and Director Schuch are still members of the company.—According to the *A. M. Z.*, a symphony in D by Dr. Georg Göhler displays much original fancy, warm temperament, and an excellent sense of tone colour.—The Mozart Verein performed for the first time in Germany an overture by Mozart brought to light at Paris.—The Lewinger Quartet Union, says the *Neue Zft.*, produced a quartet in E minor by Albert Fuchs, which proved a worthy offspring of the composer of many charming yet strangely neglected songs.

Frankfort-on-Main.—This city is preparing for the second great male choral competition for the Emperor's prize, fixed for June 4th to 6th. The hall will afford space for 1,000 vocalists and 120 instrumentalists, and sitting room for an audience of 4,000. The guarantee fund of 100,000 marks will probably not be required, as already visitors are announced from many parts, including America.—A monument is to be erected to Joachim Raff, late director of the Hoch Conservatorium, sculptor, Ludwig Sand. The unveiling is to take place next May.—A Bruckner's symphony in E was given here for the first time, which, says the *Allg. Mtg.*, by reason alone of its magnificent Adagio deserves a foremost place in symphonic literature.

Gotha.—A fine pianoforte trio in D (Op. 34), by Camillo Schumann, the Eisenach Court organist and brother of the well-known Professor Georg Schumann, has been produced.

Hamburg.—"The Broken Jar," comic opera bordering on operetta, after Kleist's famous play, music by the clever composer, G. Jarno, has met with a fairly favourable reception.—The *Neue Zft.* reports that "The Ring of Fortune," text, which combines poetry and humour, by Director Bitong, and charmingly melodious yet refined music by our excellent local conductor, Felix Landau, has obtained great success.—The clever composer, Ferdinand Thieriot, gave a

"popular" orchestral concert with a selection from his own works:—"Dionisia," MS. overture, the choral, "La Régine Avrillouse," third symphony in C, a concerto for two pianos (MS.), and four songs (Op. 73).—The eminent musical director Julius Laube has celebrated the twenty-fifth anniversary of the foundation of his fine orchestra with a jubilee concert.

Heidelberg.—A "Dead March," for male chorus, bass solo, and orchestra, by Siegmund von Hausegger, was received with warm applause.

Leipzig.—Henri Marteau produced, with considerable effect, a violin concerto dedicated to him by Th. Dubois. This fine new work should prove acceptable to many violinists.—A *tour de force* must be credited to the violinist Alexander Seebald, hitherto only known here as a violist, who played the whole six (unaccompanied) enormously difficult sonatas by Bach and eight caprices by Paganini in three evenings with fine tone, excellent intonation and expression.—The Gewandhaus concerts produced a "Tragic Poem" by Walther Lampe, which, though not without merit, obtained barely a *succès d'estime* even under A. Nikisch's spirited direction. Carl Reinecke's fine "Peace Festival Overture" proved a welcome item.—According to the *A. M. Z.*, quite a sensation was produced by a young pianist, Alice Ripper, pupil of Sophie Menter, though more through brilliancy of technique than subtlety of musical insight, in works by Bach, Stradal, Chopin, and Liszt.—The popular Chamber Music Society gave a charming trio for piano, oboe, and horn, by C. Reinecke.

Mannheim.—A new ballet, "Love Tears," by Robert Meszlényi, has met with a very favourable reception.

Meiningen.—The Berlin composer, Wilhelm Berger, has been appointed by the reigning Duke successor to the famous Fritz Steinbach, who succeeds the late Franz Wüllner at Cologne. (*N. Zft.*)

Mayence.—A "Singspiel" overture by Edgar Istel elicited much applause. (*Allg. Mtg.*)

Munich.—Zola-Bruneau's "Messidor" was given here for the first time in German, under Röhr's *bâton*, but was voted too declamatory in style.—A new Philharmonic Society, founded by the youthful conductor, Planer, with the violinist Kraselt as leader, has given its first concert with promising results.

Stuttgart.—Felix Weingartner's trilogy, "Orestes," has achieved a decided success. It is said to be accepted for performance at Frankfort-on-Main and Hamburg.—Among novelties produced by our Royal Orchestra have been a characteristic fantasia overture, "Joys of Life," by Dr. Obrist, and an analogous work, "Freut Euch des Lebens," by Nägeli, likewise a fine five-part serenade by the eminent composer and director of the Conservatorium, S. de Lange.—The Chamber Music Union of our pianoforte professor, Max Pauer, has been amalgamated with the well-known Singer Quartet, and much artistic enjoyment is anticipated from this happy union. The first two concerts were devoted to Mozart and Beethoven respectively.

Wiesbaden.—Our symphony concerts, under Louis Lüstner's artistic guidance, produced a suite, "From Foreign Lands and People," by the young Frankfort composer, Bernhard Sekles, which is distinguished by excellent musical ideas and *savoir faire*. (*N. Zft.*)—Gustav Mahler, of Vienna, has produced his fourth symphony, "The Heavenly Light," with success.

Vienna.—Ignaz Brüll, composer of the popular opera, "The Golden Cross," assisted by the well-known violinist, Rosé, produced with great effect his new sonata for pianoforte and violin, and he was equally successful with a new concertstück which he played at the Philharmonics, both as composer and executant.—An operetta, "The Rake," by the favourite local pianist, Alfred Grünfeld, has met with a brilliant reception. The music displays markedly genuine Viennese melos and *verve* (*Allg. Mtg.*)—A new library for the blind, containing *inter alia* 300 musical works, has been opened.

Prague.—The Munich Kaim Orchestra, under F. Weingartner, has scored a triumphant success here. The receipts were generously handed over by Dr. Franz Kaim, founder of these

concerts, to the Mozart Society towards the erection of a Mozart monument here.—A Bohemian Union for orchestral concerts has been started, with the main object of musically educating the people by popular performances of standard works of all nationalities.—"The Order of the Czar," opera, by Rimsky-Korsakoff, has been produced at the Czechian Theatre, which has recently given the 400th performance of Smetana's masterpiece, "The Bartered Bride."—On the same stage a legendary opera, "Under the Apple Tree," by Josef Suk, second violin of the famous Bohemian Quartet, had a very successful *première*.

Buda-Pesth.—"Niobe," three-act operetta, by Arpad Pasztor, has been given for the first time.

Marseilles.—Sylvio Lazzari celebrated a double success as composer and conductor of an orchestral suite in *F*, a piano-forte concertstück (Mlle. Marguerite Long), and a symphonic picture, "Effet de Nuit."

Toulouse.—A musical legend, "Our Lady of Lourdes," by Lucien Comire, for recitation, vocal soli, chorus, and orchestra, has been successfully given under the *bâton* of Petrus Soullignac.—A quintet by Jan Blockx, the well-known operatic composer, and a quartet serenade by Guy Ropartz, have attracted likewise considerable attention.

Tournai.—Charles Lefebvre's fine lyric poem, "Elsa," under H. de Loosse's *bâton* achieved a decided success.

Antwerp.—"Dream of a Winter's Night," a one-act Flemish opera by De Boeck, has been produced.

Brussels.—At the theatre *La Monnaie*, "L'Étranger," "Musical Action" in two acts, words and music by Vincent d'Indy, was given for the first time. Like his much debated opera, "Fervaal," produced four years ago, *Le Ménestral* finds it very Wagnerian in style, even the libretto being strongly reminiscent of the "Flying Dutchman," also the symphonic characterization by the orchestra, which contains much very fine writing, such as the prelude to the second act, a pretty dance scene, two duets, and the final storm movement; these are probably the best portions of the interesting score. Full justice was rendered to the work by an excellent interpretation with Albers in the title rôle and Mdlle. Friche as Vita (chief soprano part), under the *bâton* of Sylvain Dupuis. The success was undoubted. "L'Étranger" was preceded by "Attendez-moi sous l'orme," a youthful trifle by the same composer, which had been produced with but slight success in 1882 at Paris, and which lacks the lightness of touch requisite in works of this kind.—The Popular concerts presented a symphonic poem, "Dawn, Day, Dusk," by Carl (Charles Smulders) of Liège, recent "Prix de Rome," a complex work in the manner of Wagner.

Rome.—The Maestro Domenico Mustafa, who has for fifty-five years presided at the Sixtine Chapel, has resigned his post, to be occupied probably by the Abbé Lorenzo Perosi. Great reforms, including the suppression of the male soprano and alti, are expected.—The prize offered by the local Society of Authors has been allotted to "Il Nemico delle Donne," text after Goldoni's "La Locandiera," music by Antonio Lozzi; and a second prize to "L'Abate," by Walter Borg.—At a recent orchestral concert, given under the direction of Signor Martucci, Sir Hubert Parry's "Variations" and Sir C. V. Stanford's "Irish Symphony" were performed. At the same concert a new work, a theme with variations by Perosi, was produced.

Genoa.—"Ebe," the one-act opera by Edoardo Trucco, has been well received.

Palermo.—"La Vergine," operetta by Francesco Di Gesù, has been produced.

Pesaro.—P. Mascagni has been officially "relieved" of his post as director of the Rossini Conservatorium.

Geneva.—On that excellent invention, Pleyel's double piano, a performance was given (Professors Humbert and Ricati), which included a sonata (Op. 31) by Hans Huber, Scherzo (Op. 87) by Saint-Saëns, and Impromptu (Op. 66) by Reinecke.

Amsterdam.—"The Cross of Honour," in one act, has met with signal success, both as regards the effective tragic libretto by Henry Engelen and the music by Cornelia Dopper, although the score is written for a very small orchestra.

St. Petersburg.—The renowned violinist Leopold Auer produced a "Réverie," with orchestra by A. S. Taneiev, which has melodic and harmonic charm.

Moscow.—"The Immortal Katschtschey," by the fertile Rimsky-Korsakoff (his twelfth opera), in three tableaux, met with a decidedly favourable reception, a marked impression being produced in particular by the second tableau with the picturesque musical rendering of a snowstorm.

Helsingfors.—A charmingly melodious symphony in *G* minor, by the late Russian composer Kalinnikow, and a brilliant festal overture by Armas Järnefelt, have likewise been given. The excellent vocalist Ida Ekman repeated her highly successful recital of songs by Jean Sibelius, and gave the total receipts of £150 to the suffering poor of Finland.—Karl Ekman produced jointly with Victor Nováček a fine new sonata for pianoforte and violin by the young national composer Erkki Melartin.

Copenhagen.—A symphony, "The Four Temperaments," by Carl Nielsen, composer of the successful opera "Saul and David," has been brought out by the Danish Musical Society, recently founded by the young national composers, under the presidency of the King. The musical director is the excellent organist Gustav Helsted.

OBITUARY.

AUGUSTA MARY ANN HOLMES, born 1847, in Ireland, pupil of César Franck; for many years domiciled at Paris; composer of operas, cantatas of lofty aims, songs, etc.—ROBERT PLANQUETTE, born at Paris in 1848; composer of numerous highly popular operettas, ballets, etc.—EDMOND NEUKOMM, eminent musical critic and *litterato* at Paris; born at Rouen in 1840.—NUMA AUGUEZ, vocalist, professor of Paris Conservatoire; born in 1847 at Saleux.—SALOUËL, distinguished opera singer and professor at the Conservatoire, Paris.—FRITZ KIEL, *virtuoso*, and for thirty years professor of the trumpet at Weimar, one of the last veterans of the great Lixt period; aged 70.—OTTO FRANK, teacher and choral conductor; died at Berlin, aged 52.—KONSTANTIN VON REKOWSKI, formerly Director of the Coburg-Gotha Theatre.—HEINRICH SCHLAG, well known organ-builder at Schweidnitz.—MEYER LUTZ, musical director at the Gaiety Theatre, organist and director of music at St. George's Cathedral, composer of light operas and operettas; born near Kissingen in 1829.—FRIEDR. ROSENKRANZ, royal musical director at Magdeburg; aged 85.—ALFONSO BUONOMO, born at Naples, 1829; composer of numerous operas.—SALVATORE MOLIZZI, a musical professor of Turin.—CARMELO BARBAVECCHIA, bass singer of Caltagirone, who fell dead while singing in a requiem mass.—ADOLPH HOLZMANN, violoncello *virtuoso* and professor of the Conservatoire at Geneva.—PAUL SCHNELLER, opera tenor (Leipzig Stadttheater); aged 47.—DR. JOSEPH PARRY, well-known Welsh composer; born 1841, Merthyr; died February 17th.—ALBERTO GIOVANNINI, composer and professor of singing at Milan Conservatorio; aged 61.

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